

Metraux—Ethnology of Easter Island

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Hau hurakura were small crowns of variegated feathers from the cock's neck, principally the red (*kura*) feathers. These were worn by warriors in time of war. Such feathers fluttered and gave "a very warlike appearance to the warriors when they ran or danced." Similar circlets, of a smaller size, were worn by boys and girls as adornment for the dance (87, p. 35). 291
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Hau peu-tou-ki were headdresses "of long, black, green, and variegated feathers worn by dancing people" (215, p. 535). 291

The *hau tara* was a "small headdress of trimmed feathers ornamented by long tail feathers behind; used by chiefs on occasion of ceremony" (215, p. 535).

The *hau roro* was made of long cock feathers and was "used in dancing and formerly at marriage feasts."

The *hau pinei* had short black feathers.

The *hau koro* had long, straight, projecting feathers, and was the insignia of the leading dancers.

The *hau teatea* (white headdress) was made from the feathers of white cocks which are said to have appeared on the island in the time of King Rorokoro-hetau.

The *hau veri* is supposed to have been the headdress of the king.

Teketeke was the name given to the short, trimmed feathers of a circlet, as opposed to the long, projecting feathers in front. When a man was enraged against another or wanted to avenge himself for some grave injury he turned his headdress and wore the short trimmed feathers in front. The circlets of short black feathers were also called *hau teketeke*. [578]

Diadem

An Easter Island diadem (fig. 23, a) acquired by the Museum of the University of Pennsylvania (18053) in 1891, is constructed on the same fundamental principle as the circlets described above, though it presents several new features: 291
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This diadem consists of two parallel rows of feathers extending vertically from a circular band made of the leaf sheath of the banana. The feathers are said to be those of the frigate bird, but they are probably cock hackles. The inside row is composed of pairs of feathers tied in bundles and inserted into the wrapping of a coil made like that shown in figure 24. This coil with feathers is attached to the upper rim of the banana leaf-sheath band. The outer row is composed of pairs of feathers tied together with a tapa strip and fastened to the upper part of the leaf-sheath band by a continuous thread which makes half hitches around each bunch of feathers and transversely wraps the entire band.

Crescents

In the collection of the Museum für Völkerkunde, Vienna there is a crescentic, feather eyeshade (fig. 25, a) similar to one in Thomson's collection (215, p. 535, pl. 54, fig. 1; see also Cook, 53, vol. 1, p. 290).

This type of headdress (fig. 25, a) consists of three superimposed coils, identical to those in the feather circlets. The upper and the lower of these coils bear feathers, attached as in the circlets but at the front and sides only. These feathers extend beyond the frame for 96 mm. in front and for 43 mm. at the sides. The back of the frame is without feathers and is wrapped by a narrow strip of paper mulberry bast. The two layers of feathers are held together by six rows of black, 2-ply thread, evenly spaced and running parallel to the curve of the foundation coils. In each row three threads

¹⁰ Brown (37, p. 169) describes the *hau roro* as "a hat for the dances, made of the tail feathers of the white tarahy, . . . though the king never fought he generally wore a feather-hat called *veri* just before a battle." Tepano, who was Brown's informant, never mentioned such a headdress to me.

593 of injuries inflicted by her husband in a moment of blind rage over some
586 grievance, fancied or real. In this connection it may be mentioned that
subsequently this same woman went to nurse Pakomeo, previously men-
tioned, who was ill at the time. Upon the recovery, so well pleased
were they with each other that she abandoned her cruel spouse, remained
with Pakomeo, was living with him as his wife at the time of our visit,
and the arrangement seemed mutually satisfactory.

304 The custom of tattooing has fallen off within the last few years and is
[178] now rarely or never practiced. It is only among the adults, more espe-
cially among the older people, that good examples may be found. Unless
the inhabitants of other islands, where a standard pattern is adhered
to, the Rapa Nui seem to have affected no uniform fashion nor limited
themselves to any particular style. The custom obtained alike among
the male and female members of the community. Generally speaking,
the ornamentation was as follows: A narrow band around the upper
part of the forehead, at the edge of the roots of the hair, with little
balls, each joined to the band by a stem, pendant from it, the whole
simulating a coronet; a line around the outer free edge, the helix, and
lobe of the ear; a line around the edge of the lips; the neck in its
entire circumference, either in straight lines, vertical or oblique, or with
the lines wavy; three radiating exclamation marks beneath each ear,
common among women at the present day; a girdle about the waist,
in broad bands, with an attempt at lace work, or fringe, from which rise
heavy lines, at the ends of which, toward the axilla, are fanciful figures
resembling faces, with a larger face in the middle of the back; fine lines
down the thighs anteriorly; heavy, undulating bands posteriorly, run-
ning over the buttocks toward the waist; wavy or straight perpendicular
lines, terminating in points, around the legs, and elsewhere.

386 The material used in tattooing is made of the soot obtained by burning
824 a plant with a leaf similar to our Indian corn, and called by the natives
ti, moistened with the expressed juice of a berry similar to our poke-
berry, and called *poporo*. Pieces of bone, finished like a fine-toothed
comb, or fish bones made fast to a short stick, are used to prick the skin
by holding in contact with the surface and striking it a brisk blow.

291 Before the advent of the missionaries the Rapa Nui possessed scant
[386] wardrobes. They made a coarse cloth woven of the fibers of the inner
bark of the *mahuti*, Chinese paper mulberry, or of the *buran*, another
fibrous tree, which they wore about the shoulders and loins. This cloth
[714] was also used, in the manner of a shield, as a protection in battle against
411 the enemy's spears, which latter was, with the exception of the war club,
their principal weapon, the head being made of obsidian, numbers of
[287] which may be found on the island. They also made *shapu*, or *tapa*, as
do the natives of other islands, by beating out the bark and wearing
the same as a breechcloth. With the coming of the missionaries civi-
lized clothing was introduced and is now generally worn, comprising coat,
291 shirt and trousers, among the men, and a loose gown of cotton mate-
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